

# SAN FRANCISCO CINEMATHEQUE

BAY AREA SHOWCASE OF INDEPENDENT, PERSONAL, AND AVANT-GARDE FILMS.

Screenings at: **SF Art Institute: 800 Chestnut St. and New College Gallery: 762 Valencia St., S.F.**

**THURSDAY**  
at SF Art Institute  
8:00 p.m.

**May 3**

## Robert Nelson: Suite California

This evening's program concludes our three part retrospective of Robert Nelson's films. Long considered a central figure in the San Francisco style, Nelson moved on both aesthetically and geographically in the late 70s to give new expression to his unique voice by fusing narrative, travelogue and autobiographical material, his comic world view always underfoot. *Suite California: Stops and Passes Part I*, 1976, 46 min.; Nelson's major work of the 70s ranges over geography (Tijuana, Death Valley, Hollywood) and time. Hollywood is rendered in a complex blend of irony and nostalgia. The style ranges from scripted dramatic narrative to free-wheeling funk. *Suite California: Stops and Passes Part II*, 1978, 48 min.; personal autobiographical material is rendered as a travelogue through San Francisco, Sierra Nevada Mountains and Marin County.



THE CAMERAMAN, MAY 6

**May 10**

## Raw Variety

The filmmakers will be present.

A group of six filmmakers reacting to the moribund state of esthetics through different techniques. Social response, communication and film/photo extensions are concerns this program addresses. The group consists of two German, two Norwegian and two American filmmakers.

Lars Berg: *Mololog*, 1984, 4 min.; Alexandra Koenigsmann: *Form*, 1981, 8 min., *Thought Transference*, 1984, 10 min., *I am not . . .*, 1984, 45 sec.; David Ronce: *YKFU in the first position*, 1978, 10 min.; Melanie Shopa: *Boys*, 1984, 3 min.; Thomas Tellander: *April 84, USA*, 3 min., *Falling Apart*, 1984, 5 min.; Knut Wilhelm: *Next*, 1984, 6 min.; and an installation by Shopa and Tellander, 1982, 10 min. Program curated by Th. T.

**May 17**

## In Memoriam/Hollis Frampton

"Death is not the worst thing that happens to us. It is simply the last thing." Hollis Frampton, 1936-1984.

On March 30th Hollis Frampton died in Buffalo, N.Y. The film community lost a unique and greatly influential voice with his passing. This evening is dedicated to his memory. It features a selection of his films ranging from his earliest to those included in the Magellan Cycle, and also a portrait of Hollis by Stan Brakhage. A taped selection of talks that he gave in San Francisco during his visits here will be played between the two halves of the film program.

Short Films 1975, #3 (portrait of H.F.), by Stan Brakhage: *Information*, 1956, 4 min.; *Manual of Arms*, 1966, 17 min.; *Lemon (for Robert Huot)*, 1969, 7½ min.; *Carrots and Peas*, 1969, 5½ min.; *Hapax Legomena III (Critical Mass)*, 1971, 25½ min.; *Winter Solstice*, 1974, 33 min.; *Otherwise Unexplained Fires*, 1977, 18 min.

**May 24**

## Jim Jennings

The filmmaker will be present.

New York based filmmaker Jim Jennings has been making films for over 10 years and had his first one-person show at the Cinematheque in 1978. Jennings' films deal with the variations and subtleties of one image or idea bringing an acute filmic awareness and spontaneity to the screen. The physical effect of his use of spatial and rhythmic tension coupled with visual surprises serves to uncover the unsuspected profundity of small things.

Leaves, 1975, *Dispatch*, 1977, *Chinatown*, 1978, *Counterpane*, 1979, *Fall*, 1980, *Brighton*, 1982, *Chris Waits for a Train*, 1979, *Waiting for Saint Gerard*, 1981, *Color Blind*, 1983, *Shades*, 1983, *San Cristobal*, 1983, *Fairy Tale*, 1980.

"... a sense of play here and unselfconscious fun that immediately charms the viewer . . ." -Gail Camhi.

**May 31**

## Rudy Burckhardt

The filmmaker will be present with the premier of a new work.

This will be photographer and filmmaker Rudy Burckhardt's first Cinematheque appearance since 1976. His films partake of a lyricism that evokes the poetic spirit. Tonight's program includes: *Untitled*, 1984, 20 min.; *Millions in Business as Usual*, 1961, 15 min.; *Bananas*, 2½ min.

## San Francisco Filmmakers: New Works

*Basic Elements* by Diane Kitchen, 1984, 5½ min.; *Anabolite See* by Kon Petrochuk, 1983, 15 min.; *Reseeding Air* by Michael Rudnicki, 1984, 7 min.; *Scape* by Rob Stephenson, 1984, 2½ min.

## Different Places/Bad Places June 7

Selections of films by women engaging issues of gender, voice, pleasure and repression. Curated by Leslie Thornton.

*Peggy and Fred in Hell*, 1984, 19 min. & *Oh China Oh*, 1983, 3 min. by Leslie Thornton. "Peggy and Fred . . . is a relentless, funny and sometimes horrifying examination of the child's entry into the symbolic realm of language, discourse, and social and sexual roles." -LT

*Aqui Se Lo Halla*, 1982, 18 min. by Lee Sokol, juxtaposes her sensual Mexican footage with a 40 year old Mexican's poignant account of a youthful passion.

*But No One*, 1982, 9 min. by Su Friedrich, a disturbing allegory shot on New York's Lower East Side.

*Zone*, 1982, 10 min. by Sokhi Wagner, is evocative of the early Dada experiments in fragmentation of place and context.

*Untitled*, 1984, 6 min. by Linda Peckham, explores the narrative voice as the site of exile of a woman's consciousness.

**June 14**

## The Inner Struggle - On Film

From Michael Emery's nightmarish prize winning *Cambium*, to the perverse humor of Sal Giammona's *Fun With Birds*, to the venting of aggression in Elizabeth Sher's *Beat It*, the films on this program all deal in one way or another with the inner struggle and quest of the soul. There is the outrageously funny Eastern mystic's search for enlightenment in Giammona's *Untitled* and the facing up to the banal repetitiveness of life in the modern factory in Sim Sadler's *Suicide*. Like your dreams, this program ranges from the scary, to the sublime, to light-hearted fun.

*Cambium* and *Squaring the Circle* by Michael Emery; *Undertow* by Varda Hardy; *Dots* by Phil Hopper; *Robotics* by Donna Marino; *Beat It* by Elizabeth Sher; *Fun With Birds*, *End of Broadcast*, *Five Famous Beaches*, *Made for TV*, *Static*, and *Untitled* by Sal Giammona; *Suicide* by Sim Sadler. Curated by Richard Gaikowski.

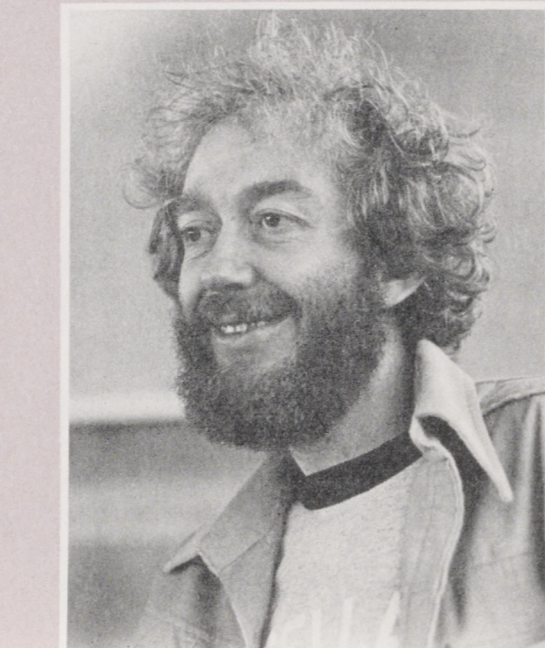
**June 21**

## Gerry Wentz & Gary Doberman

Gerry Wentz will be in person.

Gerry Wentz: *Water Marks*, 1981, 41 min. An autobiographical film in which the filmmaker, during a trip home to visit his family, recalls the religious atmosphere (Fundamentalisms) that he grew up in. Memories of childhood in subtitles are juxtaposed and contrasted with images and sounds of the family, the family dogs, religious TV programs, and "created environments" of allegorical significance.

Gary Doberman: *Domicile*, 1977, 7½ min. "This is a beautiful film, factually, with a lovely shifting counterpoint in the pacing." -Robert Creeley; and *Marks of Reference*, 1980, 11½ min. "As I said, but wish to imprint, *Marks of Reference* is one of your very greatest films to me, Gary - a breakthru for my comprehension of yr working over these 'inner rectangles' for years in your films . . ." -Stan Brakhage.



HOLLIS FRAMPTON, MAY 17

**June 1**

## Friday Open Screening

Bring your own film new or old. 8mm, 16mm, silent/sound all are welcome. Admission is free. Room #26.

SF Art Institute 8pm



THE TIES THAT BIND, JUNE 16



HOP: SONGS OF THE FOURTH WORLD, MAY 20

**SATURDAY**  
at New College  
8:00 p.m.

**May 5**

## Sharon Greytak and G. Scott Stark

The filmmakers will be present.

New York filmmaker Sharon Greytak has had a recent Cineprobe at the Museum of Modern Art as well as one-person shows at the Collective for Living Cinema and Millenium Film Workshop.

*The Living Room*, 1983, 13 min.; *Some Pleasure on the Level of the Source*, 1982, 12 min.; *Czechoslovakian Woman*, 1982, 9 min.

G. Scott Stark has been making films in San Francisco since the late 70s.

*Circus Animals*, 1983, 8 min. with Mary Schneeberger, 3 super 8 projectors; *Hotel Cartograph*, 1983, 11 min.; *Muzak and Other Evidence*, 1984, 15 min.; *Umbrella Man*, 1983, 11 ½ min.

**May 12**

## New Filmmakers

This is the second in a series of programs presenting work by filmmakers from around the country who are having their first showing at the Cinematheque.

Andrea Sackler: *Loose Louie/Carpenter*, 1981, 8 min., 16mm; "A study of thought processes via fragmentation . . . Carpenter is my father." -A.S.

Yasunori Yamamoto: *Pulse 24*, 1981, 20 min., super 8; a recording of everyday life and rhythms, is now 51 reels long and has been shown in its entirety in Tokyo and New York. John Sherman: *Standclear*, 1982, 12 min., 16mm; a portrait of a man in his urban environment with narrative suggestion and non-narrative grounding.

Franco Marini: *Window with a View*, 1981, 15 min., super 8; the third part of a four part film with Anna Thorsdottir by this Italian-born filmmaker.

Adam Zucker: *Passages*, 1980, 10 min., 16mm; a sculptural mosaic constructed from the New York City harbor. Adam Zucker is co-programmer of the New Filmmakers Showcase at the Collective for Living Cinema and curator of tonight's program.

**May 19**

## Video from the Kitchen

Ken Feingold: *5dim/MIND*, 1983, 29 min., color, stereo; "... in a rush of secular geometry, *5dim/MIND*, reintroduces otherness as substance. Feingold's encyclopedic vision of the world and it's content is composed of off-air footage, combined with produced images and ambient, subliminal sound . . ." -Amy Taubin. Pat Hearn: *Seizure*, 1980, 15 min., color, stereo; "Divine inspiration. A chronic nervous disease, characterized by convulsions and unconsciousness." P. H. George Landow (a.k.a. Owen Land): *Nail Me Tongue*, 1984, 6 min., color, stereo; "In this first videotape by Landow, an important avant-garde filmmaker, sexual and technological anxieties converge in a single obsessive image." -Amy Taubin. Bill Viola: *Reasons for Knocking at an Empty House*, 1983, 19 min., b/w, stereo; "An attempt to stay awake continuously for 3 days while confined to a single upstairs room in an empty house." -Amy Taubin.

**May 26**

## Ken Jacobs

*The Winter Footage (Warning up to the Sky Socialist)*, 1964, 8mm/1984, 16mm. "Underground film was news. People recognized my name, but my way of life remained inviolate; I was still waiting tables. After *Baudairian Capers*, my 16 camera stolen (I suspected Ron Rice), I pursued the same things in *Standard 8*: forbidding history, the staring lesson of the Brooklyn Bridge a block from home, wedding Flo (problem: I kept seeing Anne Frank), camera fun, Bob Fleischner's Fix. We casually played our dress-up, played about the edges of a story that was never stated. It was a home movie of my psychic life of the time. This will be the first public screening of this revised and expanded intro to *The Sky Socialist* in 16mm format at last." -K.J., 1984.

*Urban Peasants*, Stella Weiss and Ken Jacobs, 1975; "... Did I mediate too much? To really preserve historic footage we've got to be presented bluntly." -K.J., 1984.

**June 2**

## Linda Klosky

The filmmaker will be present.

Santa Fe filmmaker Linda Klosky will introduce her *Southwest Landscape Series*. This body of work explores with intuitive sensitivity the landscape of both private emotion and the expansive surrounding terrain. "Here is an experience of landscape which resides in deeper levels of the body . . . the film expresses a spirituality of gravity and joy." -Mei-mei Berssenbrugge.

*Window/Laundry/Landscape*, 1979, 10 min.; a chain of visual surprises derived from filming a neighbor's laundry. *Eclipse*, 1979, 3 min.; the movement of light during a total eclipse. *Ute*, 1981, 7 min.; layers of patterns created by wind phenomenon. *Whitesands*, 1983, 11 min.; the rising and falling horizon across the changing light of day. *Time and Place*, 1983, 20 min.; house construction and the rush of time. *Whiterock*, 1978, 10 min.

## Brakhage: The Roman Numeral Series and other films

This is a rare opportunity to see film selections from Stan Brakhage's startling body of personal filmwork. The films span over 20 years of the career of one of America's most honored experimental filmmakers. It will be only the second time that the Roman Numeral Series has been shown in sequence, and in its entirety, in the United States. This series of films seeks to make its own language, or rather a complexity of moving visual thinking unlimited by language. Their meaning unfolds in that moment between seeing and knowing. The other films on tonight's program have only recently been released through the Canyon Cinema Supplement.

*The Roman Numeral Series, I-IX*, 1979-1980, 48 min. total; *Wedlock House: An Intercourse*, 1959, 11 min.; *Angels*, 1971, 2 min.; *Door*, 1971, 2 min.; *Fox Fire Child Watch*, 1971, 3 min.; *The Peaceable Kingdom*, 1971, 8 min.

**June 16**

## Su Friedrich

The filmmaker will be present.

Su Friedrich writes film criticism, teaches filmmaking workshops and was co-editor of the *Film/Video* issue of *Heresies*.

*The Ties That Bind*, 1984, 55 min.; "recounts my mother's experiences in Germany before, during and after World War II. I wanted to resolve for myself what it meant for her to live under the Nazis. She has always seemed both determined and vulnerable, ethical and guilt-ridden. In the film I let those apparent conflicts co-exist and I compare her response to fascism with my own political activities." -S.F.

*Gently Down the Stream*, 1982, 14 min.; "is constructed from my dreams of women and men as lovers and adversaries. The voice you hear might be your own." -S.F.

**June 29 & 30**

## Susan Banyas: Tall Wheat

Note: Special dates, location and price. This program will take place at Video Free America, 442 Shotwell at 8:00 p.m.

Film, magic, and storytelling are woven into a tapestry of images in *Tall Wheat*, a post-modern folk tale by Susan Banyas. The obligatory trip home suddenly takes on magical proportions as airplane flight becomes dream flight and memory pilots a journey into rural America. Meet a magician, an old Quaker woman, the Town Gossip in the Graveyard, and others nearly extinct. Susan Banyas is a performance and media artist who has been performing original work up and down the West Coast for the past 8 years. The video adaptation of *Tall Wheat* has won awards in the U.S. and Japan. Program is presented in collaboration with Video Free America. Admission is \$5.00.

**SUNDAY**  
at SF Art Institute  
7:30 p.m.

**May 6**

## An Evening of Buster Keaton

"Beneath Keaton's lack of emotion he was also unisistently sardonic; deep below that, giving a disturbing tension and grandeur to the foolishness there was in his comedy a freezing whisper not of pathos but of melancholia." -James Agee, *Life*, 1949.

*Neighbors*, 1920, 17 min. Keaton nonchalantly performs acrobatic feats of daring on clothes-lines, teeter-totter boards and telephone poles, before abducting his sweetheart and marrying her in the coal bin of a neighborhood judge.

*The Blacksmith*, 1922, 21 min. Buster plays a blacksmith who applies assembly line tactics to the outfitting of horses.

*The Cameraman*, 1928, 69 min. One of Keaton's finest features, in which he acquires a hopelessly out-dated movie camera and expects to make a living as a news cameraman, but his absentmindedness always dooms him to failure.

**May 13**

## Jean-Luc Godard: Two or Three Things I Know About Her

This film, climax of Godard's pre-1968 career, presents a powerful vision of society decomposing. It portrays a woman living in an apartment complex who turns to part-time prostitution to make ends meet, but the "her" is also Paris, overwhelmed by huge suburban construction projects. Through deliberately fragmented glimpses of "her" day and first-person commentary by Godard, the narrative is dismembered. As conventional filmic syntax is shattered, the remaining separate elements such as an apartment building, a coffee cup, a crane, a quote, are freed from their intermediary roles and allowed to develop their truer meaning. French with English subtitles, 1966, 85 min.

"I watch myself filming and people can hear me thinking." -Godard.

**May 20**

## Hopi: Songs of the Fourth World A Film by Pat Ferrero

*Hopi: Songs of the Fourth World*, 1983, 58 min. A sensitive examination of the meaning and depth of the Hopi way - a philosophy of living life in a balance with nature, of surviving in a precarious environment. By interweaving the seasonal cycle of the growth of corn, a food held sacred to the Hopi, with the cycle of human experience, the interrelationships of both sacred and secular spheres are explored . . . The stories they share reflect a life in which faith and an adherence to traditional values have enabled them to persist in the face of a rapidly changing world. Narration by Ronnie Gilbert.

**May 27**

## Poets on Film: Ezra Pound

*Ezra Pound/American Odyssey*, 1983, 90 min., directed by Lawrence Pitkethly.

Tonight is the West Coast premier of the first film made about the poet Ezra Pound since his death in Venice in 1972. Produced by the New York Center for Visual History in collaboration with Channel 4, U.K., the film was shot in Italy, France, England and the U.S. It traces the career of Pound as poet, critic, musician, essayist and modernist. It also attempts to deal with Pound's controversial political and economic activities during World War II. Featured are interviews with Pound's lifelong companion, Olga Rudge, his daughter, Mary de Rachewiltz; English poet Basil Bunting; James Laughlin, who studied with Pound in Rapallo and started his publishing company, New Directions; at Pound's suggestion; Pound's secretary, John Drummond; a G.I. assigned to guard Pound in the prison camp at Pisa; and critics Alfred Kazin and Hugh Kenner.

**June 3**

## Poets on Film: Robert Duncan/Louis Zukofsky

Tonight's program consists of films made in 1965-66 by the KQED-TV film unit for NET as part of a series titled *USA: Poetry*, along with films patched together later from the NET outtakes by the American Poetry Archives at San Francisco State. The result is a substantial picturing of two of America's finest poets. Duncan is filmed in his household, talking about the Tarot, a Tiffany vase, *Passages 9* and 26, and the actual process of composing poetry. Louis Zukofsky reads from his published works, "A", *Catullus, Bottom: On Shakespeare*, and the collected short poems. He fills the screen, all eyes and eyebrows, leaning forward into speech, a prickly intelligence with a certain insect-like charm.

*USA: Poetry/Robert Duncan*, KQED for NET, 1965; *Robert Duncan: Second Edition*, American Poetry Archives, 37 min.; *USA: Poetry/Louis Zukofsky*, KQED for NET, 1966, 30 min.; *Louis Zukofsky: Second Edition*, American Poetry Archives, 35 min.

**June 10**

## Poets on Film: Frank O'Hara

As such poems as "To the Film Industry in Crisis" and "For James Dean" show, Frank O'Hara was an ardent (and knowing) moviegoer. This program documents O'Hara's direct involvement with film in the mid-1960s, as scriptwriter, dialogue specialist, and star. (He had participated in earlier film projects with Daisy Aldan and Rudy Burckhardt.) Topping the bill are the premieres of O'Hara's two collaborations with Alfred Leslie, *The Last Clean Shirt* (1964), (West Coast premiere), and *Act & Portrait* (1966), (World premiere), for which O'Hara wrote subtitles and dialogue respectively. The only print of *Act & Portrait* was damaged by fire in 1966 and has only just recently been restored. *USA: Poetry: Frank O'Hara* and *Frank O'Hara: Second Edition* feature scenes of O'Hara and Leslie working on *Act*, O'Hara reading his poems and discussing filmlore, the art world, international modernism.

**June 17**

## Curt McDowell

The filmmaker will be present for the premier of his new film.

*Stand By*, 1984, 45 min., and other selected films.

"Using a combination of found footage from early 60's San Francisco and footage I've kept in my most secret drawers for the last 8 years, I've illustrated 8 songs in record album format, 2 songs from my earliest memories in the late 40's, 2 from the earliest part of rock 'n roll when they were still putting them out in 78, and the others by Snakefinger. The cast includes Snakefinger, the Mutants, Mary Leiton, Mark Ellinger and Melinda McDowell. The film is dedicated to the memory of my father." -C.M.

**June 24**

## The Cotton Club

Vintage Jazz films selected and introduced by Mark Cantor.

Tonight, through the magic of rare 16mm sound film, Jazz Film archivist Mark Cantor will authentically recreate the music, song, dance and ambience of Harlem's famed Cotton Club. This fascinating program features the orchestras of Duke Ellington, Cab Calloway and Louis Armstrong; the dancing of Bill "Bojangles" Robinson, Stump and Stumpy and the Nicholas brothers; the singing of Ethel Waters, Lena Horne and Billie Holiday; and the many other musical performers, novelty acts and chorus line productions that made the Cotton Club famous throughout the world. This is a very rare program, one not to be missed.

Admission: \$3 (\$1.50 Students with I.D.s and Seniors) Discount Pass \$10/5 admissions  
If you would like to receive future calendars by mail, contact the Cinematheque Office at 558-8129 or 480 Potrero Ave., SF, CA 94110.  
Steve Anker, Program Director; David Gerstein, Administration Director  
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The Cinematheque would like to thank Jon diBenedetto, Nathaniel Dorsky, Janis Crystal Lipzin, Leslie Thornton, Guillermo Varela, and Carmen Vigil for programming assistance during the past year, and thanks also to student interns Lin Abbey, Lars Berg, Mario Cabrillo, Laura Loyolla, Thomas Tellander, John Wilson and Allison Trinkl. Special thanks to Tom Faville.